



Integrating Interdisciplinary Concepts into the Elementary Art Curriculum

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Abstract

This thesis reviews literature researching the benefits of integrating interdisciplinary concepts into the Elementary art curriculum. Educators recognize how students who interact with a learning concept in more than one subject have a more holistic learning experience throughout their school years. Current research also shows positive correlations between students who use 21st century skills during the learning process and success in life after graduation. These skills include collaboration, communication, creativity, and critical thinking. This five unit curriculum synthesizes the integration of math and science into the Elementary art curriculum and encourages students to explore the curriculum from a new perspective using 21st century skills with their peers as they create art using a variety of mediums.

Keywords: Interdisciplinary, 21st Century Skills, Elementary Art, Curriculum, Holistic

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Integrating Interdisciplinary Concepts into Elementary Art Curriculum

Educational institutions naturally make logistical adjustments to their systems in order to best meet the needs of their current learners. Research shows these refinements actively provide a better educational platform for current students to reach their full potential as learners. Further, educators commonly adjust their instructional methods within the classroom to better provide an environment in which their students will obtain the necessary skills for life after graduation. Research also indicates that educators who incorporate the 21st century skills when instructing their curriculum create a more holistic learning experience within the classroom for their students. Examples of 21st century skills that educators may work into their curriculum include, critical thinking when searching for solutions, creative idea generation, effective communication about ideas, and flexible collaboration with peers. This curriculum creates a space for students to develop and hone these 21st century skills through art medium applications and collaborative discussions. Each unit will allow students to explore a medium different than the last and interoperate the use of items created using that medium in our community or in cultures around the world. Students will also be encouraged to explore learning targets geared toward the discussion of human kind having common needs even though we are diverse in location, appearance, and cultural traditions.

Problem Statement

As stated above, there is a pronounced gap when researching interdisciplinary curriculum being taught in the Art classroom. The lack of research leaves very little evidence for the success of interdisciplinary curriculum in Art, but the overwhelming success of this concept in the general education classroom provides enough evidence to allow me to make an educated guess around this concept working in the Art classroom as well. Due to insufficient sources, research,

or data, this new curriculum creates a unique art curriculum with core content concepts interwoven into the lessons. Art curriculum traditionally explores a variety of medium techniques, cultures, geography and art history but so very often falls short on integrating math and ELA content. This content can so easily be integrated yet has not because of importance put on assessment or curriculum timeline restrictions.

With all this in mind, researchers continue to evaluate and analyze the system. Through numerous studies, researchers have also found that interdisciplinary instructional methods allow students who express themselves through collaboration or other creative means to be more engaged in the curriculum. Some methods educators could use to engage students include catchy music applications to assist students in memorizing state capitals or multiplication sets. Another example includes the use of illustrations within the curriculum to improve recall of a storybook plot or provide a visual for a specific location on a map. Unfortunately, even with exceedingly successful data based on the benefit of integrating the arts into general class curriculum, there is a clear gap of interdisciplinary teaching methods being used in special area classes. This curriculum would close the gap by allowing students to interact more holistically with the art content by critically thinking about our community and the world as a collective whole.

Significance

In fact, there is very little research on this topic at all and any research that has been done was done in the past few years. Art curriculum tends to engage students of all learning abilities. Providing an interdisciplinary instructional method of curriculum in the art classroom would increase students' engagement further because they will be making connections through multiple subjects in school. The ability to make these cross-curricular connections will strengthen their brain pathways and positively impact their educational experience while also increasing their engagement. Students with increased engagement become more invested in their own learning

and take greater risks within the classroom. In turn, students who are stakeholders in their own learning will assist in creating a more holistic learning experience overall and can effectively strengthen their 21st century skills starting at a young age allowing them to build upon these concepts for years in school. These skills can then be applied within their careers and while working with others in the community.

This new curriculum plan would create a holistic learning experience for all learners because it will increase engagement as well as allow students to practice their 21st century skills starting at an early age. Students who participate in the curriculum would be able to draw on experiences from multiple subjects to brainstorm global solutions to problems throughout life. More specifically, this curriculum creates a foundation of learning for young students to build upon as they continue to learn in school. These skills are then directly applicable to their time after graduation in the community within their chosen careers creating a positive correlation between global interaction and community support despite the fact that our world is so uniquely diverse.

Integrating Interdisciplinary Concepts

Educational institutions naturally make logistical adjustments to their systems in order to best meet the needs of their current learners. Research shows these refinements actively provide a better educational platform for current students to reach their full potential as learners. Further, educators commonly adjust their instructional methods within the classroom to better provide an environment in which their students will obtain the necessary skills for life after graduation. Research also indicates that educators who incorporate the 21st century skills when instructing their curriculum create a more holistic learning experience within the classroom for their students (Trilling & Fadel, 2012). Examples of 21st century skills that educators may work into

their curriculum include, critical thinking when searching for solutions, creative idea generation, effective communication about ideas, and flexible collaboration with peers (Trilling & Fadel, 2012).

With all this in mind, researchers continue to evaluate and analyze the system. Through numerous studies, researchers have also found that interdisciplinary instructional methods allow students who express themselves through collaboration or other creative means to be more engaged in the curriculum (Lewis & Mardirosian, 2016, Scott & Twyman, 2018). Art curriculum tends to engage students of all learning abilities. Providing an interdisciplinary instructional method of curriculum in the Art classroom would increase students' engagement further because they will be making connections through multiple subjects in school. The ability to make these cross-curricular connections will strengthen their brain pathways and positively impact their educational experience while also increasing their engagement. Students with increased engagement become more invested in their own learning and take greater risks within the classroom. In turn, students who are stakeholders in their own learning will assist in creating a more holistic learning experience overall and can effectively strengthen their 21st century skills starting at a young age allowing them to build upon these concepts for years in school. These skills can then be applied within their careers and while working with others in the community (Trilling & Fadel, 2012). With support, most art educators would be able to include applicable life skill interactions in their curriculum which would allow their students to begin building these skills before they need them in adult life.

Experiential Learning Theory

The Experiential Learning theory, also known as ELT, was developed by David A. Kolb in 1984. This theory explores how humans experience life and how they learn constantly through

these interactions with their surroundings. Armstrong & Fukami (2009) built upon these thoughts by explaining that this theory explores how learning can happen on all levels of human society. Examples of these interactions include individually, as a group, or even as large as an organization or a whole society (Armstrong & Fukami, 2009). ELT studies human interaction and how specifically experiential interactions shape humans. Art educators using an interdisciplinary curriculum would provide students with the opportunity to connect multiple content areas increasing their experiential learning interactions. Unfortunately, some educators do not have the support systems in their educational institutes to create a more holistic learning experience by increasing the experiential interactions.

Imbalance within Educational Systems

Educators can find themselves influenced by strict curriculum timelines, lack of administrative support and increased pressure to meet test scores. These factors affect the amount of value awarded to each task in school creating an imbalance. Too often, educators feel underpowered, pressured, or overlooked. Researchers provide evidence of these issues in their studies below.

Underpowered Educators

There are considerable research studies that show students benefit from art influenced curriculum in general education classes. Some benefits may include increased engagement and better understanding of general classroom content areas. Even with research studies showing the positive correlation of art influenced curriculum, it is important to discuss that without enough institutional support some educators may not be comfortable teaching a subject they were not classically trained in during schooling (Doubet & Hockett, 2017). Specifically, in his article published in 2018, Michael Ray Irwin discusses how his research study found the pressure of

meeting National Standards for math and literacy has decreased the time devoted to arts in the classroom. He specifically explores the discontent with educators who are not, or feel they are not masters of the arts and how this fact diminishes the desire to devote more time to these teaching methods overall. Irwin's methodology explains how his volunteers came from socio, economic, and demographically diverse locations deepening the effectiveness of his research. These volunteers completed an index scaled survey and were allowed to comment or question for explanation. Results found the use of the arts in common core subjects seemed to be well received but was often pushed aside to meet the overwhelming need to prepare their students for standard based assessments (Irwin, 2018; Trimble, 2019). Some studies, like the one mentioned above, provide results where educators feel the art influenced curriculums are key to creating a holistic learning experience for their students but that they personally were not qualified enough to teach the subject with validity creating an imbalance of learning experiences provided to students. Other research studies show that there is an imbalance between importance placed on core area curriculums and special area curriculum in school. Unfortunately there is also increased pressure put on educators to teach their curriculums well while having their students meet certain test score ranges (Bleazby, 2015).

Increased Test Score Pressure

Other educators even confessed that state pressure to raise test scores left them feeling overwhelmed because they were unsure how to adjust their curriculum without falling behind the curricular schedule. These research studies can very easily be interwoven under the theme of students benefiting from informed and confident educators. Through Irwin's research study in 2018, he discovers that educators feel that, "greater stress has been placed on literacy and numeracy since the introduction of National Standards, which has resulted in a reduction in

emphasis for teaching of the arts” (p. 22). In fact, one hundred percent of the 124 educators interviewed believe there is greater importance on core subjects that can create an imbalance or hierarchy within school subjects. Irwin also mentions how comments left by participants during the study formed broader themes such as, “uneven emphasis on school art policy and practices, lack of teacher confidence to teach the arts, and perceived benefit and value of the arts” (p. 22). Specifically the article states, “Nurturing creativity is one of the fundamental goals of any educational system. Developing creativity and innovation in schools are among the most important factors in the promotion of students’ development” (p. 488). When the arts are woven into other curriculums, it is proven that students will be more holistic learners (Bleazby, 2015; Irwin, 2018). The fault seems to come from pressure placed on educators having to meet standards without giving them the tools to be confident to teach the arts within their other curriculums or simply not putting enough importance on the influence of arts into the core subject curriculums. Further, the hierarchy of core content subjects in schools can cause the value of art curriculums to be overlooked and unbalanced. An unbalanced curriculum can lead to students dismissing interdisciplinary teaching strategies that would strengthen skills they could later use in their careers (Bleazby, 2015; Irwin, 2018).

Overlooked Arts

The pressure to increase core content test scores has continued to place a negative perspective on the importance of interdisciplinary curriculums while also stripping curriculums of holistic learning experiences. Another article, “The Current State of Arts Education in Iran: A Case Study in Two Elementary Schools Using Educational Criticism”, written in 2018 by Ali Nouri and Soheila Farsi, explores the imbalance of importance given to subjects in school influencing the effectiveness of teaching art in elementary school. This research followed 30

students and 12 professionals over four months to explore the interaction between curriculum and learning environment. This information was then pinned against the evaluation process in Iran to see if teaching methods, curriculum taught, and subject hierarchy influenced assessment of learning results. Overall the study concluded that everything from physical building layout to lack of trained educators created barriers for learners in all subjects, art included. This study leaves much to be considered when thinking about students who attend schools where curriculum puts emphasis on the arts rather than diminishing them (Nouri & Farsi, 2018).

Ali Nouri and Soheila Farsi's 2018 research study explored the value placed on art curriculum in Iran's Elementary schools. They took time to do this study because they wanted to explore the ambiguity and complicity that has crept into the educational system using Eisner's method of educational criticism. To implement their research, Nouri and Farsi used a participant pool of around 700 students from two different schools in inner city and disadvantaged areas. They wanted to use a location where school settings were often inappropriate for the subject learning. The researchers better explain their reasoning by stating how they chose school locations that often rented households with deteriorating foundations and administration is left without funds to repair them let alone provide art centers with supplies to meet curriculum demands. They were interested in how students, who often only learn the arts in school, were able to learn the curriculum with minimal time devoted to the subject while also having to consider the environmental factors and lack of necessary supplies. When diving into the amount of time even allotted to the arts in the Iranian National Curriculum Document there is a clear gap. The evidence shared in the study in table 4 showed hours dedicated to each subject grossly differ. Annually, time dedicated to the arts in 1st - 3rd grade falls around 52 hours while imposingly language received 231 hours and math at 122 hours annually (p.131). The

researchers explained that a major overhaul would be needed to create a balance between subjects in the curriculum. These changes may not be well received at first due to lack of training in the arts but students deserve the opportunity to learn the concepts and this study shows the lack of importance placed on the art in certain curriculums (Nouri & Farsi, 2018). Integrating more interdisciplinary curriculums in educational systems will create more balance between values placed on subjects in school. This method would also provide students with a more holistic learning experience because it provides students with the opportunity to make connections between subject areas strengthening their brain pathways and actively practice using their 21st century learning skills.

Establishing Solutions to Educational Imbalance

There are some solutions to educational imbalance. These solutions include increasing engagement using interdisciplinary teaching methods, fostering creativity through holistic learning experiences, and deepening the learning experience through 21st century skill applications. Each of these potential solutions will be explained in detail below.

Increasing Engagement using Interdisciplinary Teaching Methods

Research has shown a positive correlation between interdisciplinary curriculum and engaged students in the classroom. Interdisciplinary teaching methods creates an equal amount of importance to multiple subjects being taught in the same curriculum. One article written in collaboration by Marjan Kian, Hengameh Ehsangar, & Balal Izanloo in 2020, explores how educational strategies that incorporate hidden curriculum impact student learning. Hidden curriculum in this study specifically refers to the integration of multiple core contents being used to teach one curriculum to a group of students. Results of this study showed a direct increase of creative thoughts when using interdisciplinary strategies to teach content as well as give students

the opportunity to practice adaptive social skills with elementary age level students (Kian, Ehsangar, & Izanloo, 2020). The study was conducted by selecting a random group of elementary age students who were all given three forms of questionnaires to evaluate the correlation between their social skills and creativity. These results demonstrate how a “hidden curriculum plays an important role through the implicit transfer of values, attitudes, and skills to students” (Kian, Ehsangar, & Izanloo, 2020). Overall, to be holistic learners, students need both creativity and social skills built into their curriculum. Interdisciplinary curriculum provides both students and educators with opportunities to practice collaboration, critical thinking, creative brainstorming, and effective communicating while also strengthening their brain pathways with curriculum content.

The participants chosen for these research studies play an important role in the data set that was collected. The data shows a clear disconnect between educators’ and students’ opinion of the importance of specific content areas within the curriculum taught in school. Irwin’s study (2018) provided educators of various teaching experiences with a Likert style survey that they each spent roughly 40 minutes to fill out. This survey was based on scaled index questions regarding their confidence in implementation of arts into their curriculum. Further, the educator participants were able to gain explanation of the questions prior to answering and provide additional comments for their responses to ensure understanding and accuracy of the data being collected. The comments provided by the educator participants expressed their lack of confidence in teaching art concepts successfully in their general classrooms. Further, a majority of participants heavily agreed that the art influenced curriculum improved the learning and engagement of their students. What’s most intriguing is that participants who felt arts were being pushed to the wayside came educators of different “...socio-economic community backgrounds,

geographic location, support and willingness of leadership and staff, and the diversity of the student roll” (Irwin, 2018). This strengthens the argument that art is seen as an important factor in the classroom by a diverse group of educators. Finally, results from Irwin’s study in 2018, brought on in the second research study involving hidden curriculum proved “how there was a significant and positive relationship between social environment and originality, expansion, fluidity, flexibility, and appropriate social skills” (p. 492). This specific study drew on experiences and opinions about curriculum being taught in school by preparing them for life outside of school by considering the application of creative thinking and basic social skills. The hope of this curriculum was that these skills would directly transfer into student’s deeper level thinking due to being hidden in the curriculum. Both studies seem to balance one another while challenging the traditional norms of the educational system (Irwin, 2018).

Both studies used questionnaires but the educators volunteered whereas the students were randomly chosen. This poses the idea, what data would result if the two groups were taken from the same school district or even same building? Secondly, would administration have the same views on the importance of hidden curriculum and arts in general curriculum within these buildings prior to seeing the educator’s results? These questions ask educators and administrators to focus on the broad goal of providing an accurate and effective curriculum to students. More research needs to be done in order to gain a better understanding of the wide scope of educators implementing a well-rounded curriculum geared towards benefiting all types of learners (Doubet & Hockett, 2017). Creating a more interdisciplinary art curriculum would foster learners’ creativity.

Fostering Creativity through Holistic Learning Experiences

Attending school provides students with the opportunity to obtain knowledge in a range of subjects. In her article published in 2018, “Teaching Strategies and the Holistic Acquisition of Knowledge of the Visual Arts”, Eda Birsa explores the integration of cross curricular content into art lessons for elementary school age students. Her research study methodology specifically explores how the introduction of other subjects (such as math or science) into art lessons can increase understanding of art concepts as a whole while strengthening motivation and creativity in learners. The research study involved both teachers and students placed into two even groups. One group was a control group who were taught the lesson without cross-curricular influence while the other was an experimental group who was taught the same lesson with other subject material pushed into the lesson delivery. She tested these theories using diagnostic and summative tests given to each group of students during the art lesson as well as considering the quality of work produced sculpturally by each group. This study’s results show there is no better or worse way to integrate these connections of content between courses but rather any interweaving of the concepts would positively influence learners to retain information while also strengthening their social skills such as motivation and creativity.

Hyungsook Kim, writer of “An analysis of creative effect on interdisciplinary practices in art education”, wanted to consider the art curriculum from a majority success perspective rather than encouraging some to succeed using traditional teaching methods. In the study, Kim directly discussed how interdisciplinary curriculums with art and science integration can enhance student thinking and provide a learning environment that students inherently enjoy while learning. Kim also recognizes that there is a goal to enhance current curriculum to create a more holistic experience for learners (p. 183). This researcher recognition is extremely important to mention because it gives reasoning to how the study was organized. The study held 100 hours of

educational teachings on Saturdays from August 2013 through January 2014. Professors and educators guided the study while instructing 41 sixth grade students. The participant list consisted of five boy students and 36 girl students. During the study, these sixth graders were given a pretest and then taught a specific amount of hours on a certain domain, such as arts and humanities or arts and science. Following the 100 hours and six total domains being covered during those hours, students were given a posttest regarding the information they were taught. Results showed outstanding increases in knowledge reaching percentages from 41.7% to 90.7% increase (Kim, 2018). Overall, Kim found that there was a direct and significant relationship between interdisciplinary curriculums for this age level of students. Each study designated how important the approach of an educator and cross content influence can positively impact a student's creative learning.

Deepening the Learning Experience through 21st Century Skill Application

The above research studies both take an approach to interdisciplinary curriculum that is influenced by art. The addition of art content into lessons appears to increase engagement as well as encourage creativity of learners. Kim, Björklund and Ahlskog-Björkman each used research to prove that art can be a tool to create more holistic learning resulting in better problem solving and logic focus when considering the task at hand (Björklund & Ahlskog-Björkman 2017, Kim 2018). This is an important point because if an art influenced curriculum benefits students in the traditional classroom then it would more than likely benefit students in the art classroom to learn art content with core content influenced curriculum. Each of these research studies also directly influence future research data collection methods because they show undeniable data proving teachers can construct interdisciplinary curriculum that benefits students in both short and long term standards in any subject. The results and perspective of these studies will inspire educators

to look at how they design their curriculum. Reconstructing the curriculum to reflect a more interdisciplinary structure would encourage students to be more creative and better problem solvers over time. Some educators may try to give examples using other subject material or state a parallel between two subjects but these researchers provided clear evidence that designing curriculum for building 21st century creative skills can be accomplished if approached from a backward design. It is possible that some art educators may want to teach more traditionally and focus their curriculum on art mediums or art techniques for fear of diminishing value of the subject. Either way, creating a more collaborative environment for students encourages them to take risks in their learning (Naujokaitiene & Passey, 2019; Pinxit, 2019). Incorporating interdisciplinary content and instruction methods into an elementary art curriculum would allow students to naturally build a holistic learning experience while also strengthening their creative problem-solving skills, collaboration methods, and critical thinking.

Conclusion

As explored above, there is a pronounced gap when researching interdisciplinary curriculum being taught in the art classroom. Counter, there is an overwhelming amount of research exhibiting increased engagement and increased learning in general classrooms that use interdisciplinary instructions (Lewis & Mardirosian, 2016; Trilling & Fadel, 2012). This new curriculum structure would create a holistic learning experience for all learners. Students who participate in the curriculum would be able to draw on experiences from multiple subjects to brainstorm global solutions to problems throughout life. Connecting general classroom concepts to an art lesson would encourage students to take creative risks with the integrated information because they recognize the learned concepts and would be able to actively contribute to collaborative conversations with peers. Asking students to build upon concepts from another

class would also strengthen their communication, critical thinking, and creative skills. Evidence from the studies mentioned above proves educational systems with students who are given opportunities of appropriate space and readily available supplies are able to dive deeper into curriculum. Providing students with interdisciplinary curriculum would also give them the opportunity to actively practice their 21st century skills leading to a more holistic learning experience (Campbell, 2011; Vanada, 2015). Teaching an interdisciplinary art curriculum with an emphasis of 21st century skills will create students who are able to consider real life situations from a holistic perspective.

Curriculum Overview

As stated in the literature review, the demand for interdisciplinary connections between core content areas is under evaluated. Marjan Kian, Hengameh Ehsangar, & Balal Izanloo researched the benefit to hidden curriculum and how student engagement increased as this instructional method was introduced to students (2020). Research needs time to continue to watch students succeed in a more interdisciplinary curriculum set in the Elementary setting. This curriculum allows Elementary art students in second grade to continue their understanding of core concepts while they explore concepts traditionally taught in the art curriculum. This curriculum dually creates a more holistic learning experience for every student throughout second grade because these units will encourage students to practice and build upon the use of their 21st century skills.

Conceptual Framework

Creating an interdisciplinary elementary art curriculum will encourage students to actively participate in their holistic learning journey. Students who become stakeholders in their learning experiences will transfer their practiced knowledge of using 21st century skills in

situations within the community in life after graduation. The application of using an interdisciplinary curriculum structured with 21st century skills in second grade will allow students to practice and refine these skills throughout school preparing them for complex situations in their professional lives.

Curriculum Summary

This curriculum is intended to be taught to students who participate in a second grade art classroom at the elementary school level. The goal of this curriculum is to increase the practice and use of 21st century skills including but not limited to creativity, communication, collaboration, and critical thinking among students in second grade in art class to create a more holistic learning experience. The curriculum will be organized according to national art standards interdisciplinary woven with Pennsylvania second grade state standards of math or science. Short term goals for this curriculum include students becoming stakeholders in their own learning and forming a higher sense of confidence through stronger brain pathways formed by using information across multiple school subjects. Long term goals for this curriculum include students being able to actively use their 21st century skills in life after graduation. A more holistic learning experience and balance of value given to subjects in school through an interdisciplinary curriculum will create a more unified sense of learning and higher sense of confidence as students move into careers in our community.

Data Sources/Collection

Each student will be provided with a 'Project Packet' for each project. This packet is a physical resource that will guide students through each step of the project as they work in class. Warm up activities and exit tickets throughout the project packet provide the teacher with daily

evidence of each individual's level of understanding linked to a standard in the art curriculum.

These data collection methods will provide the teacher with a physical place to record frequent 1:1 check ins to allow for timely and meaningful feedback for students to refer to throughout the project. Students will also use resources within the packet to plan their artwork and practice necessary skills prior to application on the project.

Scope and Sequence: 2nd Grade Unit Breakdown

- **Painting:** Science (Aquatic Habitat) - **PERSPECTIVE FISH**
- **Drawing:** Science (Plant Life Cycle) - **ROOT VEGETABLES**
- **Clay:** Math (Additive Hand building Methods) - **CLAY PIZZA**
- **Weaving:** Math (Pattern and Additive Methods for Design) - **WEAVING CUP**
- **Clay:** Science (Oil/Wax Resist Techniques) - **HANDBUILDING SHAPES**
- **Collage:** Math (Fractions and Geometric Shapes) - **FRACTION BIRD HOUSES**
- **Printmaking:** Science (Solids, Gases, Liquids) - **BUBBLE PRINTS**

Curriculum Evaluation

Implementing this updated curriculum would be difficult during the extremely limited instructional schedule given to special area educators during COVID19 schedule restrictions.

When discussing the evaluation of this curriculum, I would be considering its implementation into a schedule that allows students to participate within an art classroom twice a week for 45-60 minutes per session. Within the first year I would expect students to need time to practice the use

of 21st century skills within instructional strategies. Creating a consistent system throughout each unit in art would give students time to learn these systems and build their confidence as the year progresses. Students who are able to build upon these experiences of collaboration, critical thinking, and communication in correlation to their artwork will then be able to use these skills while creating artwork in the second half of the year and following year. By the third year, students should be able to successfully use these skills before, during, and after the creation of the project resulting in a more holistic learning experience. Creating a positive and unified classroom environment will encourage students to peer teach as they make connections throughout school subjects.

Potential Challenges

An educator teaching this curriculum may find it challenging to integrate core subject content for fear of diluting instructional time dedicated to scheduled art content. Educators may also find it challenging to meet curriculum timelines if students need extra support systems to understand the core content prior to applying these concepts to their artwork. Further challenges may arise if students dislike the integrated subject or dually do not have a solid understanding of the integrated core subject. Finally, this curriculum would be challenging to teach virtually. Teaching this curriculum virtually would greatly compromise the integrity of these units due to certain mediums being inaccessible, economically unavailable, or against safety protocol.

UNIT 1

PAINTING: Science (Aquatic Habitat)- **PERSPECTIVE FISH**

- **Purpose:**
This specific unit begins our year because the project is linked with our elementary level art fundraiser, 'Kids K creations', from October to December but could be used without a link to a fundraiser. Using a preferred medium encourages students to use the watercolor palette carefully producing high quality products.
- **Goal:**
Along with creating a tie to the community, students will practice specific paint set up and clean up routines to ensure they are prepared to do more complex routines with other mediums, like clay, throughout the year. Finally, students will begin to practice appropriate time management techniques linked with teacher prompts to encourage best work practices in limited class time.
- **21st Skill Focus:** Create, Collaborate, Communicate, Critical Thinking
- **Learning Targets:**
 1. Students will be able to identify and accurately use proportion in their artwork.
 2. Students will practice and use a ruler to create straight lines.
 3. Students will apply multiple patterns to their artwork.
 4. Students will learn and practice necessary skills and routines associated with watercolor palette painting.
- **Materials:**
 - Project Packet
 - 8"x10" Fundraiser Provided Paper
 - Pencil/ Eraser/Ruler/ Sharpie
 - Watercolor Palette and Water Cup
- **Instructional Methods:** See Attached Lesson Plan
- **Assessment:** See Attached Rubric

Lesson Plan: Perspective Fish (2nd Grade) – Kids Kreations Art Fundraiser

Learning Objective	Students will create distance in their artwork using perspective and size variation of objects.
National Visual Art Standards VA:Cr2.1.1 Explore uses of materials and tools to create works of art or design. VA:Cr2.2.2a Demonstrate safe procedures for using and cleaning art tools, equipment, and studio spaces. VA:Cr3.1.2a Discuss and reflect with peers about choices made in creating artwork. VA:Re9.1.2a Use learned art vocabulary to express preferences about artwork. VA:Pr4.1.2a Categorize artwork based on a theme or concept for an exhibit.	PA Core Standards 9.1.3.A- Know and use elements and principles of each art form to create works in the arts and humanities. 9.1.3.B- Recognize, know, use, and demonstrate a variety of appropriate arts elements and principles to produce, review, and revise original works in the arts. PA Science Standards 4.1.2.A Describe how a plant or an animal is dependent on living and nonliving things in an aquatic habitat.
Learning Targets: I can ... <ul style="list-style-type: none"> - use watercolor paints properly and carefully - use perspective in artwork to create depth. - use pattern to create emphasis in my artwork - discuss reasoning for fundraisers in my community 	Foundational Knowledge Students will demonstrate and practice the proper use of: <ul style="list-style-type: none"> - Pattern to create emphasis in artwork - Perspective to create depth in a flat artwork - craftsmanship when painting with watercolor
21st Century Skills: Create, Collaborate, Communicate, Critical Thinking	
Vocabulary: Pattern, Watercolor, Perspective, Tracer, Ruler, Permanent (Sharpie)	
Materials: Project: 8"x 10" fundraiser provided paper, sharpie, erasers, ppt, color pencils, ruler Adaptations: tracers available if applicable to students needs	
Anticipatory: Students discuss the reasoning for fundraisers and how they benefit the community. Teacher will showcase potential one of a kind items that can be purchased during our Fall Art Fundraiser. The teacher will showcase items in the art studio that were purchased with funds raised from previous year's fundraiser.	
Content: Day 1: Fundraiser Discussion and Tools in our Community Warm Up: What is a tool? Who in our community uses tools? Compare two tools...how are they alike and different? The class begins with a warm up about what a tool is and why people in general use tools. We then discuss the use of rulers for our project. Students meet for demonstration of Ruler techniques. Demo and You-Do: Ruler Use for Border. Discuss use of ruler in art and strategies on how to decrease shifting. Students return to their seats and create a border using proper ruler technique on their papers. If time allows, students will design the four corners using pattern. Exit Ticket: Which tool did we discuss today? Why do artists use rulers? Who else in the community may use a ruler? Day 2: Perspective Warm Up: What is Perspective? Where in our community would you see a change in an object's size by its distance?	

(Examples: sports games, movie theater, concert)

Demo and You-Do: 1) Football Basic shape and Pac-Man Mouth cut out 2) Lips, Eyes, and Fins/Tail

Work time: Students will take the rest of class to add details to their artwork. They will finish the class by tracing pencil lines with a sharpie and erasing any remaining marks on their artwork.

Exit Ticket: Why do artists use Perspective?

Day 3: Pattern

Warm Up: What is Pattern? (students respond with chalk talk on board or in the project packet)

Demo and You-Do: Pattern and Details (Hooks, Seaweed/Coral, or Bubbles)

Work Time: Students take the rest of class to finish drawing their work in pencil. At their own pace they will begin tracing their pencil lines with a sharpie. Finally students will erase all pencil lines.

Exit Ticket: Why would an artist use Pattern?

Day 4-5: Finish with Watercolor

Warm Up: How do artists paint with watercolor? How can an artist change how the paint appears on their paper?

Demo and You-Do: Watercolor Technique (wet/wet...wet/dry)

Work Time: Students work to carefully complete their artwork with watercolor. When finished painting, students will participate in a peer and self-critique in their project packets.

Exit Ticket: What is craftsmanship? Why do artists take such care to finish their work with color?

During Lesson Assessment

Teacher will assess the student's ability to:

- Formulate a plan for their work on paper
- Discuss the process and vocabulary of painting
- Discuss aquatic habitat
- Discuss the use of perspective in art

Closure Assessment

Teacher will assess the final project for:

- Understanding of distance perspective in art
- Planning artwork using thumbnail sketch
- Proper use of painting methods

Students will:

- Participate in a gallery walk (sharing their own work with classmates silently)
- Complete critiques in Project Packet (personal & peer)

Personal Lesson Reflection

Time Management:

Instructional Methods:

Environment:

Assessment Strategies:

Rubric: Perspective Fish (2nd Grade) – Kids Kreations Art Fundraiser

Category	3	2	1	0
Discussion Participation (Responding)	Student made many attempts to participate or make careful connections throughout the entire powerpoint discussion. Student took time to discuss concepts with table partner when asked. Student volunteered often to come to the board during powerpoint.	Student made some attempts to participate during powerpoint discussion. Student took time to discuss concepts with table or table partner. Student may have volunteered to come to the board during powerpoint.	Student made minimal attempts to participate during powerpoint discussion. Student made minimal to no attempt to discuss concepts with table or table partner.	Student made no attempt to participate during the powerpoint discussion. Student did not attempt to discuss concepts with table or table partner.
Perspective (Creating)	Student created artwork that filled the entire space. Student drew 3 or more fish with distinguishable size and location difference to represent closer and farther object in artwork.	Student drew 3 different size fish. Placement of fish is larger toward the bottom of the page and smaller toward top of the page. Fish size difference may be unclear or hard to distinguish but placement is correct.	Student drew 1-3 fish in artwork. Fish may be all the same size or sizing inaccurate to placement on the page. (Lower bottom would increase size due to closer to the viewer)	Student did not attempt to draw any fish in their artwork.
Pattern (Creating)	Student applied patterns on all fish in artwork. Student used complex patterns to design fish without congestion or confusion of pattern sequence.	Student applied simple patterns on all fish in artwork. Student may have used one complex pattern to design fish or many simple patterns without congestion.	Student applied 1-2 patterns to fish. Some designs may not follow pattern sequence. Pattern may repeat on all fish.	Student did not add patterns to any fish in artwork.
Community Fundraiser (Connection)	Student demonstrates very clear understanding of reasoning for fundraisers in our community and school. Student can discuss and give reasoning in a conversation with a peer without prompting.	Student needed 1 or less prompts to demonstrate clear understanding of reasoning for fundraisers. Student is able to generally discuss topic with peers.	Student needed 2 or more prompts to demonstrate understanding of reasoning for fundraisers in our community or school.	Student did not attempt to demonstrate understanding through verbal, non-verbal communication methods.
Project Packet (Presenting)	Student took time to carefully plan their work. Project packet is complete and the student has put consistent effort into a plan for their clay project and can easily discuss the plan with the teacher.	Student completed the project packet. Student can discuss the desired result with the teacher. Student may need prompting about a plan for the desired outcome.	Student made minimal efforts to fill out the project packet. Student needs consistent prompting from the teacher to discuss a plan for desired outcome.	Project packet is incomplete due to lack of effort. Student refuses to discuss the plan for the desired outcome.

UNIT 2

DRAWING: Science (Plant Life Cycle) - **ROOT VEGETABLES**

- **Purpose:**

This unit follows the first because it directly aligns with the 2nd grade science curriculum involving the plant life cycle. Students will build upon their science learning targets and collaborate how artists use basic shapes to draw more accurately while observational drawing. Students will achieve form in their work by using curved lines when coloring in their root vegetables.

- **Goal:**

Students will begin to see the connection between subjects in school and our community. More specifically they will be asked to consider how food connects people who live and look differently than one another. Students will practice respectful and appropriate communication skills during discussions.

- **21st Skill Focus:** Create, Collaborate, Communicate, Critical Thinking

- **Learning Targets:**

1. Students will use basic shapes to draw more accurately.
2. Students will use curved lines to create form in their artwork.
3. Students will use color blending to create realistic subjects in their artwork.

- **Materials:**

- Project Packet
- 9x12 white multipurpose paper
- Pencil, eraser, sharpie
- Color pencils

- **Instructional Methods:** See Attached Lesson Plan

- **Assessment:** See Attached Rubric

Lesson Plan: Root Vegetables (2nd Grade)

Learning Objective	Students will create an observational drawing of root vegetables exploring the different spaces in an artwork.
National Visual Art Standards VA:Cr2.1.1 Explore uses of materials and tools to create works of art or design. VA:Re.7.1.2a Perceive and describe aesthetic characteristics of one's natural world and constructed environments. VA:Cn10.1.2a Create works of art about events in home, school, or community life	Pa Core Standards 9.1.3.A- Know and use elements and principles of each art form to create works in the arts and humanities. 9.1.3.B- Recognize, know, use, and demonstrate a variety of appropriate arts elements and principles to produce, review, and revise original works in the arts. PA Science Standard 3.1.2.C2 Explain that living things can only survive if their needs are being met.
Learning Target: I Can... <ul style="list-style-type: none"> - plan my work using a thumbnail sketch - create an artwork using above, at level, and below ground space. - draw more accurately using shapes while sketching a rough draft - create form using curved lines when coloring - create value with blended colors while adjusting applied pressure of colored pencils 	Foundational Knowledge Students will demonstrate and practice the proper use of: <ul style="list-style-type: none"> - observational drawing using shapes for accuracy - craftsmanship and blending of colors using a 'dry' medium - creating form with curved line on flat artwork
21st Century Skills: Create, Collaborate, Communicate, Critical Thinking	
Vocabulary: Thumbnail sketch, Highlight, Shadow, Light Source, Perspective, Value, Hue, Tint, Shade, 'In the Round, Horizon line, Form	
Materials: Project: 9" x 12" paper, sharpies, color pencils, pencil, eraser Adaptations: (Low) 1 vegetable with limited detail or may have a rough sketch shape (Average) 2-3 vegetables with plant part details such as leaves, stems, roots High- 3+ vegs with very detailed plant parts such as leaves, stems, roots. Proportion is considered. Includes sky and ground details	
Anticipatory Students will participate in a teacher prompted discussion while thinking about how people in our community plant flower gardens and vegetable gardens. The teacher will show examples of root vegetables that may be planted in a garden.	
Content Day 1: Review Perspective and Introduce Space Levels (At level, Below, and Above) Learning Target? What is the difference between a flower garden and a vegetable garden? What is a Horizon line and why use one? Students participate in a teacher driven discussion while working through the project packet. Students will review perspective and size of objects (proportion) to represent space in an artwork. As a class we will then discuss how objects can also be located above ground, on the ground, or below ground level in an artwork. Essentially each level is in our foreground space but high, middle, or low. The object's size changes due to accuracy in real life compared to other objects in the same space. (Example: Radish vs Beet, golf ball vs softball, bird vs plane) Demo and You-Do: Thumbnail sketch and H-Line Learning Targets? How do you know the difference between different vegetables in a garden? What is proportion? Why use it? Work Time: Students will finish class drawing their Horizon line on the front of their artwork and doing a thumbnail sketch and exit ticket in their project packets. Early finishers may label their artwork items or do another sketch in the opposite paper orientation or if the teacher approves, begin their final sketch.	

External Resource: <https://jr.brainpop.com/science/plants/plantlifecycle/>

Exit Ticket: What are common parts of a plant?

Day 2: Sketch, Finalize and Sharpie

Learning Target? How can an artist use flat shapes to draw different vegetables more accurately?

Work time: Students use their thumbnail sketch as a brainstorming to begin the rough sketch on their final paper. After adding observational details such as specific leaf style and plant shape the students will check in 1:1 with the teacher to ensure they have utilized their space and considered accurate vegetable shape and proportion when comparing two plants. Students must also take time to include both sky and ground details. Early finishers will begin tracing their final sketch with a sharpie and erasing extra pencil lines to prepare for color next class.

Exit Ticket: What is proportion? How does an artist use proportion in their artwork to draw more accurately?

Day 3: Finish with Color

Learning Target? What creates a shadow/highlight? Why would an artist change the pressure when using color pencils to color?

Demo and You-Do: Coloring in the Round (Review Craftsmanship)

Work time: Students take the remainder of class to carefully layer their color pencil lines to create realistic coloring for their vegetables. Higher level students may add highlights and shadow while lower students may need to focus on curving lines for round object portrayal. External Resource: <https://jr.brainpop.com/math/geometry/solidshapes/>

Exit Ticket: What is 'in the round' coloring? Why would an artist take the time to curve their coloring lines on a 2D artwork?

During Lesson Assessment

Teacher will assess the student's ability to:

- discuss and use different levels of space in artwork (above ground, at ground level, below ground)
- identify the horizon line and its purpose in work
- use shapes and proportion to draw more subject matter accurately
- color 'in the round' and craftsmanship

Closure Assessment

Teacher will assess the final project for:

- Understanding of 'space' & 'proportion' in art
- Accurate selection of basic shapes for observational drawing
- Proper use of coloring 'in the round' with curved lines
- Proper use of color blending with multiple colors
- craftsmanship when using dry medium

Students will:

- Participate in a gallery walk
- Complete critiques in Project Packet (personal & peer)

Personal Lesson Reflection

Time Management:

Instructional Methods:

Environment:

Assessment Strategies:

Rubric: Root Vegetables (2nd Grade)

Category	3	2	1	0
Discussion Participation (Responding)	Student made many attempts to participate or make careful connections throughout entire powerpoint discussion. Student took time to discuss concepts with table partner when asked. Student volunteered often to come to the board during powerpoint.	Student made some attempts participate during powerpoint discussion. Student took time to discuss concepts with table or table partner. Student may have volunteered to come to the board during powerpoint.	Student made minimal attempt participate during powerpoint discussion. Student made minimal to no attempt to discuss concepts with table or table partner.	Student made no attempt participate during powerpoint discussion. Student did not attempt to discuss concepts with table or table partner.
Observational Drawing (Creating)	Student drew 3 or more vegetables that use accurate shape and size to the subject in real life as well as in comparison to one another. The vegetables are easily distinguished from one another in their artwork due to appropriate artist spacing.	Student drew 2 or more vegetables that use similar shape and size to the subject in real life. The vegetables are easily distinguished from one another in their artwork due to appropriate artist spacing.	Student drew 1 vegetable or many small vegetables that are difficult to see or distinguish from one another in their artwork. Drawings may be in rough sketch form with no detail or form representation.	Student did not draw any vegetables in their artwork.
Space (Connecting/ Creating)	Student created an artwork that filled the entire space. Student shows a very clear understanding of above ground, ground level, and below ground space in an artwork. The space may be filled with details such as weather or surrounding objects (fence, animal))	Student created an artwork that filled most of the provided space. Student shows a good understanding of above ground, ground level, and below ground space in an artwork. The space may be filled with details such as weather or surrounding objects (fence, animal))	Student use 1 /3 or less of the paper space. Student may have drawn all the vegetables above the ground line.	Student did not draw any vegetables. Student may have drawn other objects unrelated to the project.
'Coloring in the Round' Craftsmanship (Creating)	Student filled the entire artwork with color. Very little white may be present. Student used curved line to create a 3D object on flat paper. Student used many blended colors in their work to create a realistic vegetable.	Student filled the entire artwork with color. Very little white may be present. Student used curved line to create a 3D object on flat paper.	Student filled ½ or less of the artwork with color. Student did not attempt to use color blending in the artwork.	Student did not color artwork
Project Packet (Presenting)	Student took time to carefully plan their work. Project packet is complete and the student has put consistent effort into a plan for their clay project and can easily discuss the plan with the teacher.	Student completed the project packet. Student can discuss the desired result with the teacher. Student may need prompting about a plan for the desired outcome.	Student made minimal efforts to fill out the project packet. Student needs consistent prompting from the teacher to discuss a plan for desired outcome.	Project packet is incomplete due to lack of effort. Student refuses to discuss the plan for the desired outcome.

UNIT 3

CLAY: Math (Additive Sculpture) - Clay Pizzas

- **Purpose:**

This unit occurs third because it provides a necessary cognitive break for students. Until this point in the curriculum they had been using both dry and wet mediums to create only 2-Dimensional artwork. A shift in medium keeps students engaged while also challenging students to use a medium that has significantly more prep, process, and technique to ensure the outcome they desire.

- **Goal:**

Students will continue to establish the connection between subjects in school and our community. More specifically, students will be asked to build upon the conversation in the previous unit which encouraged them to consider the relationship between a community and its common needs, such as food. In this unit, students will think critically and collaborate about how our differences, even with subjects as simple as preferred pizza toppings, make us each unique rather than divided. Students will practice respectful and appropriate communication skills during empathetic discussions.

- **21st Skill Focus:** Create, Collaborate, Communicate, Critical Thinking

- **Learning Targets:**

1. Students will be able to discuss the process of working with clay.
2. Students will use traditional handbuilding techniques.
3. Students will attach clay using slip and score.

- **Materials:**

- Project Packet
- ½ lb ball of white clay
- Clay Mat/Water Cup
- Wooden Tool
- Tempera Paint

- **Instructional Methods:** See Attached Lesson Plan

- **Assessment:** See Attached Rubric

Lesson Plan: Additive Clay Pizzas (2nd Grade)

Learning Objective	Students will create an additive clay sculpture using slip and score techniques.
National Visual Art Standards VA:Cr1.2.2a Make art or design with various materials and tools to explore personal interests, questions, and curiosity. VA:Cr2.2.1 Demonstrate safe and proper procedures for using materials, tools, and equipment while making art. VA:Re9.1.2a Use learned art vocabulary to express preferences about artwork. VA:Cn11.1.2a Compare and contrast cultural uses of artwork from different times and places.	Pa Core Standards 9.1.3.A- Know and use elements and principles of each art form to create works in the arts and humanities. 9.2.3.D-D. Analyze a work of art from its historical and cultural perspective 9.3.3 B- Know that works in the arts can be described by using the arts elements, principles and concepts 9.4.3.D- Recognize that choices made by artists regarding subject matter and themes communicate ideas through works in the arts and humanities PA Math Standards CC.2.3.2 A.1 Analyze and draw two- and three-dimensional shapes having specified attributes. CC.2.3.2.A.2 Use the understanding of fractions to partition shapes into halves, quarters, and thirds.
Learning Targets I Can... <ul style="list-style-type: none"> - use hand building techniques to create parts of my sculpture - properly use slip and score to attach separate pieces of clay - discuss vocabulary and process of clay working - complete my 3D sculpture using tempera paint 	Foundational Knowledge Students will demonstrate and practice the proper use of: <ul style="list-style-type: none"> - handbuilding techniques - slip and score techniques - clay clean up - clay storage - additive/subtractive sculpture planning
21st Century Skills: Create, Collaborate, Communicate, Critical Thinking	
Vocabulary: Handbuilding techniques, Slip and Score, Additive/Subtractive Sculpture, Tempera Paint	
Materials: Project: Clay, Wooden Tools, Water Cups, Spray Bottle, Plastic, Class Labeled Box Tops, Paper Clip Adaptations: (Low) Template for Slab Crust, Tools to assist with pressure (High) Texture, more "ingredients", complex crust shape	
Anticipatory Students will view a brainpop jr video resource to explore sculpture. https://jr.brainpop.com/artsandtechnology/art/sculpture/	
Content Day 1: Review Handbuilding Techniques & Thumbnail Sketch Learning Target: How can artists move clay? Students participate in a whole class discussion regarding their prior knowledge about the processes of working with clay. The teacher will transition the discussion into the difference between additive and subtractive sculpture while working with clay and review traditional handbuilding techniques. Students will fill in notes on their project packet as the information is discussed during class. Demo and You-Do: Review of Clay Handbuilding Techniques using docu camera and wet clay. Students mimic hand motions in their seats to practice muscle memory prior to using wet clay. Students plan their work in their Project Packet while they hold small discussions with peers at their tables. Students will discuss clay working processes and preferences of toppings on pizza. The teacher will prompt discussions of empathetic collaboration and encourage students to consider how individual differences can make the group stronger as a whole.	

Exit Ticket: Which Handbuilding Techniques do artists use to move clay?

Day 2: Clay Day

Learning Target: How do artists attach clay?

External Resource: <https://jr.brainpop.com/socialstudies/nativeamericans/pueblo/>

Students will use the entire class to create an additive sculpture with wet clay. Teacher will give each student a ½ lb ball of clay. Students will warm up their clay ball by rolling it between their hands for about 10-15 seconds before breaking the ball into two equal parts. Using one half, students will reshape the half into a smaller ball of clay and then press the clay against their clay mat creating a circular slab for their crust. If desired, students may alter the outer shape of the crust into a triangle, square, or heart by cutting through the clay with a wooden tool. Using the remaining clay students will roll a coil for the risen crust and other handbuilding techniques to create their toppings.

Demo and You-Do: Slip and Score Application Techniques

Students will attach their toppings and coil crust using slip and score techniques demonstrated by the teacher under a docu camera. When finished, students will deliver their projects to the teacher. The teacher will put the class code and their initials on their work and safely store the work so it can move through the drying stages at an appropriate rate. Students will clean up their area and wash hands prior to lining up to leave the art studio.

Exit Ticket: Why must an artist slip and score both pieces to attach clay?

Day 3: Finish with Color

Learning Target: How can an artist finish their clay work with color? What is important to remember when painting sculpture?

Students will use tempera paint to finish their work. Following the completion of painting, students will complete both a self and peer critique in their project packet.

Exit Ticket: Why would an artist discuss their work with another artist? How can people with different opinions find common ground?

Formative Assessment

Teacher will assess the student's ability to:

- Discuss the components of natural clay and why Native Americans used this medium.
- Identify/Create 3+ handbuilding techniques
- Plan for their work using thumbnail sketch
- Apply slip/score process

Summative Assessment

Teacher will assess the final project for:

- Understanding of historical use of clay
- Identify/Implement 3 handbuilding techniques
- Design and Planning of artwork
- Proper use of slip and score techniques
- Compare/Contrast types of sculpture

Students will:

- Students participate in a gallery walk
- Self and Peer Critique in project packet

Personal Lesson Reflection

Time Management:

Instructional Methods:

Environment:

Assessment Strategies:

Rubric: Clay Pizzas (2nd Grade)

Category	3	2	1	0
Discussion Participation (Responding)	Student actively participated and made connections throughout discussions. Student took time to discuss concepts with table partners when asked.	Student made some attempts to participate during discussion. Student took time to discuss concepts with table or table partners.	Student made minimal attempt participate during the powerpoint discussion. Student made minimal to no attempt to discuss concepts with table or table partners.	Student made no attempt to participate during the powerpoint discussion. Student did not attempt to discuss concepts with table or table partner.
Project Packet (Connecting)	Student took time to carefully plan their work. Project packet is complete and the student has put consistent effort into a plan for their clay project and can easily discuss the plan with the teacher.	Student completed the project packet. Student can discuss the desired result with the teacher. Student may need prompting about plan for the desired outcome.	Student made minimal efforts to fill out the project packet. Student needs consistent prompting from the teacher to discuss plan for desired outcome.	Project packet is incomplete due to lack of effort. Student refuses to discuss the plan for the desired outcome.
Handbuilding Techniques (Creating)	Quality of attachments shows mastery of the handbuilding techniques. Student can easily demonstrate 3 or more handbuilding techniques without prompts from the teacher.	Student can easily demonstrate handbuilding techniques without being prompted by teacher. Student can demonstrate at least 3 handbuilding techniques.	Student can demonstrate handbuilding techniques only when prompted by teacher. Student may know 1-2 techniques with minimal prompting.	Student cannot demonstrate handbuilding techniques when prompted by teacher.
Slip and Score Application (Creating)	Additive pieces stay attached throughout the firing process due to a strong slip and score bond. Edges are smoothed as needed,	Student used slip and score process correctly to attach clay. Most or all items were successfully attached. Student may have smoothed some edges and connections.	Student attempted to use correct slip and score process on their additive sculpture. Student may have only scored one area, rather than both connection points.	Student did not attempt to use correct slip and score process on any items of their additive sculpture.
Assessment Critiques (Presenting)	Student took ample time to fill out the grading rubrics. The student was honest in their answers. Student can discuss their answers with personal details.	Student took some time to fill out the grading rubrics. The student was honest in their answers. Student can discuss their answers rationally.	Student took minimal time to fill out grading rubrics. Student may dishonestly have marked all high scores.	Student made no attempt to fill out grading rubrics.

UNIT 4

WEAVING: Math (Pattern and Additive Methods for Design) - **WEAVING CUP**

- **Purpose:**

This unit occurs fourth as a continuation of sculptural influence to the curriculum. Students who may not have felt the last project was successful will be able to build confidence by the repetitive nature of weaving. Another shift in medium keeps students engaged while also challenging students to use a medium that takes time to produce a physical product and forethought to acquire the design they desire.

- **Goal:**

Students will continue to establish a connection between subjects in school and people in our community. In this unit, students will be asked to build upon the previous unit which encouraged them to consider the relationship between a community and it's common need for food. Rather than food, students will consider a common need of woven goods such as clothing or baskets. Further, students will collaborate about how weaving appears throughout all cultures around the globe in the form of clothing or woven items. Students will engage in respectful and informed communication during empathetic discussions while expressing their thoughts with peers.

- **21st Skill Focus:** Create, Collaborate, Communicate, Critical Thinking

- **Learning Targets:**

1. Students will understand the importance of weaving in cultures around the world.
2. Students will use traditional weaving techniques to create a sculpture.
3. Students will be able to identify different color families.

- **Materials:**

- Project Packet
- 8 oz Paper Cup
- Scissors
- Yarn (Warm, Neutral, Cool)
- Masking Tape
- Sharpie

- **Instructional Methods:** See Attached Lesson Plan

- **Assessment:** See Attached Rubric

Lesson Plan: Weaving Cup (2nd Grade)

Learning Objective	Students will create a sculpture using traditional weaving techniques.
National Visual Art Standards VA:Cr1.2.2a Make art or design with various materials and tools to explore personal interests, questions, and curiosity. VA:Cr2.2.1 Demonstrate safe and proper procedures for using materials, tools, and equipment while making art. VA:Re9.1.2a Use learned art vocabulary to express preferences about artwork. VA:Cn11.1.2a Compare and contrast cultural uses of artwork from different times and places.	Pa Core Standards 9.1.3.A- Know and use elements and principles of each art form to create works in the arts and humanities. 9.2.3.D-D. Analyze a work of art from its historical and cultural perspective 9.4.3.D- Recognize that choices made by artists regarding subject matter and themes communicate ideas through works in the arts and humanities PA Math Standards CC.2.2.2.A.2: Use mental strategies to add and subtract within 20. CC.2.2.2. A.3: Work with equal groups of objects to gain foundations for multiplication.
Learning Targets I Can... <ul style="list-style-type: none"> - discuss the purpose for weaving in cultures around the world - properly use traditional weaving technique - discuss vocabulary and process of weaving - accurately identify different color families 	Foundational Knowledge Students will demonstrate and practice the proper use of: <ul style="list-style-type: none"> - identifying different color families - identifying and discussing weaving vocabulary - traditional weaving techniques - expressing thoughts respectfully about other cultures traditions
21st Century Skills: Create, Collaborate, Communicate, Critical Thinking	
Vocabulary: Warp, Weft, Knot, Color Families (Warm, Cool), Yarn, Pattern	
Materials/Prep: Project: Project Packet, Paper Cup, Scissors, Sharpie, Tape, Yarn Adaptations: (Low) Larger Cup or yarn for dexterity, (High) Peer Teaching	
Anticipatory Students will view external resource videos to explore weaving and discuss the traditions behind the act.	
Content Day 1: Intro and Warp Learning Target: What items in our community are woven? Who around the world uses woven items? External Resource: http://www.youtube.com/watch?v=2Jq_Xo5EkK8 Students participate in a whole class discussion regarding their prior knowledge about the processes of weaving. The teacher will transition the discussion into the use of traditional weaving techniques to make items in cultures around the world. Students will express their thoughts respectfully and fill in notes on their project packet as the information is discussed during class. Demo and You-Do: Teacher uses docu camera to demo spacing warp lines on a paper cup with a sharpie. Students will draw lines and then cut each line with scissors without puncturing the bottom of the cup. Students will choose one color family and tape a single yarn to the bottom of their cup. Time pending, teacher will prompt discussions about cultural uniqueness and encourage students to consider how individual differences can make the group stronger as a whole. Exit Ticket: How do younger generations learn how to weave? Day 2: Weft and Work Day Learning Target: How do artists attach two pieces of yarn? External Resource: http://www.youtube.com/watch?v=kkTnqALEE08 Demo and You-Do: Teacher will demo how to tie yarn together and trim the tails using docu camera	

Students will use the remainder of class to continue adding yarn to their sculptures. Students who master tying yarn will be asked to help peers as needed. These students will be titled as "Knot Masters" or similarly to build comradery amongst their peers ensuring students feel comfortable enough to ask for help if needed.

Exit Ticket: Which color families did we discuss today?

Day 3-4 : Finish Weaving and Critiques

Learning Target: Why would an artist discuss their work with another artist?

Students who need to finish weaving will use the beginning of class to complete their woven sculpture. Following the completion of weaving, students will complete both a self and peer critique in their project packet.

Exit Ticket: What does respectful communication look like between artists?

Formative Assessment

Teacher will assess the student's ability to:

- accurately identify color families
- identify woven goods used in other cultures around the world and discuss their uses respectfully
- use proper weaving techniques to create a sculpture
- Identify and discuss the purpose for vocabulary in weaving process

Summative Assessment

Teacher will assess the final project for:

- Understanding of historical influence of weaving around the world
- Design and Planning of artwork
- Proper use of weaving techniques

Students will:

- Participate in a Gallery Walk
- Complete critiques in project packet

Personal Lesson Reflection

Time Management:

Instructional Methods:

Environment:

Assessment Strategies:

Rubric: Weaving Cup (2nd Grade)

Category	3	2	1	0
Discussion Participation (Responding)	Student made many attempts to participate or make careful connections throughout entire powerpoint discussion. Student took time to discuss concepts with table partner when asked. Student volunteered often to come to the board during powerpoint.	Student made some attempts participate during powerpoint discussion. Student took time to discuss concepts with table or table partner. Student may have volunteered to come to the board during powerpoint.	Student made minimal attempt participate during powerpoint discussion. Student made minimal to no attempt to discuss concepts with table or table partner.	Student made no attempt participate during powerpoint discussion. Student did not attempt to discuss concepts with table or table partner.
Knowledge of Vocab (Connecting)	Student shows clear understanding of project vocab (warp, weft, yarn) and can articulate their definitions. Student can also clearly explain how to obtain the desired depth when working with specific tools.	Student shows some understanding of project vocab (warp, weft, yarn) and can provide examples. Student can also generally explain how to obtain the desired depths.	Student shows little understanding of project vocabulary and cannot provide definitions or examples. Students may be able to distinguish examples with prompts.	Student shows no understanding of vocabulary even with prompting from teacher or physical examples.
Warp (Creating)	Student used an odd number of spokes and they are evenly spaced on cup. Cut marks are clean and leave space in order to keep sections attached. Student assisted others,	Student used an odd number of spokes and they are evenly spaced on cup. Cut marks are satisfactory and leave space in order to keep sections attached.	Student has an even number of spokes causing an irregular weaving sequence. Student may be missing spokes leaving sections open in the loom.	Student did not make warps leaving the project unfinished.
Weft (Creating)	Student mastered weaving their weft strands through the warp spokes on the loom using an over under sequence. Student has a consistently tight weaving in a radial design. Knots attaching weft yarn are not visible on weaving.	Student made good attempt to make weft strands using warp spokes in the loom. Student mostly used the over and under sequence to create their weaving in a radial design. Anchor knots are minimally visible on weaving.	Student made little attempt to add yarn weft strands on the loom. Student may have ½ or less of the cup covered. Student may have loosely wrapped wefts or may have not alternated over and under when weaving.	Student did not attempt to add weft strands on their loom. Student may have used one or two strands but they are loose and do not following over under sequence.
Color Scheme (Creating)	Student used one color family one their project. Student used a complex design with their colors.	Student used one color family on their project.	Student used both warm and cool colors on their project.	Student did not add yarn to their loom.
Project Packet (Presenting)	Student took time to carefully plan their work. Project packet is complete and the student has put consistent effort into a plan for their clay project and can easily discuss the plan with the teacher.	Student completed the project packet. Student can discuss the desired result with the teacher. Student may need prompting about a plan for the desired outcome.	Student made minimal efforts to fill out the project packet. Student needs consistent prompting from the teacher to discuss a plan for desired outcome.	Project packet is incomplete due to lack of effort. Student refuses to discuss the plan for the desired outcome.

UNIT 5

COLLAGE: Math (Fractions and 2D vs. 3D Shapes) – **Birdhouses**

- **Purpose:**

This unit occurs next in the curriculum to allow students to explore sculpture in a flatter perspective. Collage typically uses layers of flat mediums such as paper but the layers provide depth or height to ensure viewer interest. Students who may not have enjoyed the repetitive nature of weaving or the amount of time weaving takes to produce a finished product, will prefer instant results while implementing collage techniques. Another shift in medium keeps students engaged while also challenging students to consider how each layer of paper can affect the look of the final product.

- **Goal:**

Students will continue to establish a connection between subjects in school and people in our community. In this unit, students will be asked to build upon the previous unit which encouraged them to consider the relationship between a community and its common need for woven goods. In this unit, students will explore the use of tools in our community and how different trades or careers have specific needs for certain tools. Further, students will collaborate about how tools appear in all cultures around the globe but may look different or have different names. Students will engage in respectful and informed communication during empathetic discussions while expressing their thoughts with peers.

- **21st Skill Focus:** Create, Collaborate, Communicate, Critical Thinking

- **Learning Targets:**

1. Students can identify and use complex patterns in their work.
2. Students can use a ruler to produce straight lines and accurately measure 1" sections.
3. Students can identify and discuss the use of tools in our community.
4. Students can identify common fractions and provide examples for their use in real life.

- **Materials**

- Project Packet
- Colored Construction Paper (3"x3", 4.5"x6", 6"x9", 0.5"x2")
- Pencil/Eraser/Markers/Glue/ Scissors
- Birdhouse Base Tracer
-

- **Instructional Methods:** See Attached Lesson Plan

- **Assessment:** See Attached Rubric

Lesson Plan: Fraction Birdhouse (2nd Grade)

Learning Objective	Students will use fraction concepts and complex patterns to create a collage bird and birdhouse.
National Visual Art Standards VA:Cr2.1.1 Explore uses of materials and tools to create works of art or design. VA:Cr2.2.1 Demonstrate safe and proper procedures for using materials, tools, and equipment while making art. VA:Cr2.3.1 Identify and classify uses of everyday objects through drawings, diagrams, sculptures, or other visual means VA:Pr4.1.2a Categorize artwork based on a theme or concept for an exhibit VA:Re.7.1.2a Perceive and describe aesthetic characteristics of one's natural world and constructed environments	PA Art Standards 9.1.3.A Know and use the elements and principles of each art form to create works in the arts and humanities. 9.1.3.B Recognize, know, use, and demonstrate a variety of appropriate arts elements and principles to produce, review, and revise original works in the arts. PA Math Art Standards CC.2.3.2. A.1 Analyze and draw two- and three-dimensional shapes having specified attributes. CC.2.3.2.A.2 Use the understanding of fractions to partition shapes into halves, quarters, and thirds.
Learning Targets: I Can... <ul style="list-style-type: none"> ● analyze and discuss migration patterns ● apply fraction concepts to my artwork ● use pattern to design my artwork 	Foundational Knowledge Students will demonstrate and practice the proper use of: <ul style="list-style-type: none"> ● pattern ● fraction ● scissor safety/proper glue application ● measuring with a ruler
21st Century Skills: Create, Collaborate, Communicate, Critical Thinking	
Vocabulary: Fraction, Geometric Shape, Basic Shape, 3-Dimensional, 2-Dimensional, Form, Pattern, Tool, Ruler	
Materials: Project: Markers, Rulers, Glue, Scissors, Various Sizes of Colored Construction Paper (4.5"x6", 6"x9", 3"x3", 0.5"x 3") Adaptations: Tracer Templates	
Anticipatory: The teacher leads discussion with a powerpoint to prompt discussion about migration, fractions, and patterns.	
Content: Day 1: Birdhouse Base and Pattern External Resource: https://jr.brainpop.com/math/geometry/patterns/ Learning Target: What is the difference between a simple and complex pattern? Students will begin class by viewing and discussing birds that migrate through our community as the seasons change. Students will discuss and record the definitions of foundational vocabulary in their project packet in relation to fractions, collage, and pattern. Teacher will lead a quick discussion to differentiate between simple and complex pattern designs before the demo. Demo: Teacher will demonstrate how to effectively use a tracer to acquire a desired shape as well as cut and apply a simple pattern to the birdhouse base using 1-2 color markers. Students will choose one 6"x9" paper of their color choice, 2 different color markers, and ruler if desired for straight lines. Teacher will provide each table with 2 differently shaped house templates for students to choose from for their birdhouse shape. Students will then take the remainder of class to trace desired shape template, cut out the birdhouse base, and apply a pattern using markers to the front side of the paper birdhouse base. Students will keep scraps from cutting out base for next time and store them in their portfolios. Early finishers will assist other students with clean up and sorting of supplies in the art studio. Exit Ticket: How many types of lines can you identify? Day 2: Entrance and Perch Learning Target: What is collage? The teacher will pass out students' portfolios and ask students to pull out scraps from their birdhouse base last time. Students will swap their scraps with a peer at their table ensuring they now have a new color for the entrance circle and perch.	

Demo: Teacher will demonstrate how to effectively use scraps to provide important visual details to artwork as clues for the viewer and how to glue them in their correct locations.

If needed, students will finish making patterns on their birdhouse base prior to beginning entrance and perch. When ready, students will use the remaining time in class to create an entrance hole and perch for their artwork. Students will carefully glue these details onto their house to provide the viewer with clues to what their collage

Exit Ticket: Why would an artist use scraps?

Day 3: Roof, Entrance Hole, & Perch

Learning Target: What tools are used by people in our community?

Students will collect a ruler, scissors, and 4.5"x6" construction paper as they go to their seats prior to demonstration. Students should choose a color different from the birdhouse base from day 1. The teacher will pass out portfolios as students get seated.

Demo: Teacher will demonstrate how to properly hold a ruler to keep it from shifting while tracing the edge, mark 1" sections, and connect the two marks to create vertical sections measuring 1" wide.

Students will line up the long edge of the ruler with the small edge of the construction paper. Students will use a pencil to mark 1" measures on their construction paper short sides toward the edge of the paper. Students will then connect the measure marks vertically to create long side sections that each measure 1". There should be a .5" section leftover if students measured the sections correctly.

Exit Ticket: When would an artist use a ruler?

Day 4: Bird & Attachment to Birdhouse

Learning Target: What is a fraction? Where do you see fractions in our community or everyday life?

External Resource:

<https://www.youtube.com/watch?v=SZaXtOHNh6s> (fractions on a number line)

<https://www.youtube.com/watch?v=ITce7f6KGE0> (parts of a whole)

The teacher will pass out portfolios to students as they collect a 3"x3" square and take their seats. Students will brainstorm the reasoning for fractions in regards to examples and uses of partial measurements in our community.

Demo: Teacher will demonstrate using a whole circle and taking away a portion of the whole to create a partial or otherwise seen as a fraction. Teacher will use docu camera to display examples of the finished product. Students will also watch a mini demo on crinkle fold and loop to attach the bird to the house.

Students will take the rest of class to create their birds out of fraction inspired pieces. To finish the project students will use a crinkle fold or loop fold to attach their bird anywhere they like on their collage birdhouse. After completing the collage portion of the project, students will complete both the self and peer critique. Early finishers can assist others clean up extra supplies or provide answers to questions as needed.

Exit Ticket: What is the difference between 2D and 3D artwork? What is the difference between flat shapes and shapes that have form?

Formative Assessment

Teacher will assess the student's ability to:

- Discuss vocabulary
- Design birdhouse with pattern
- Use simple fractions
- Craftsmanship when gluing

Summative Assessment

Teacher will assess the final project for:

- proper template tracing
- application of a pattern using 3+ lines
- craftsmanship when gluing
- fraction use in bird

Students will:

- Participate in a gallery walk (sharing their own work with classmates silently)

Personal Lesson Reflection

Time Management:

Instructional Methods:

Environment:

Assessment Strategies:

Rubric: Fraction Birdhouses (2nd Grade)

Category	3	2	1	0
Birdhouse and Pattern (Creating)	Student added 2 different patterns to their project. Patterns are complex with 3 or more details. Student cut out the birdhouse after tracing the template and cuts are even and cleanly follow lines.	Student added 2 different patterns to their project. Student cut out the birdhouse after tracing the template and cuts are even and cleanly follow lines.	Student added simple patterns to their project. Student cut out the birdhouse after tracing the template but cuts are jagged.	Student did not add patterns to their project. Student did not cut out the birdhouse after tracing the template.
Knowledge of Lines (Responding)	Student can consistently identify and create the following line directions and qualities: diagonal, horizontal, vertical, straight wavy, zigzag, scalloped, loopy and dashed.	Student can identify and create the most line directions. Student does not need teacher prompts.	Student can identify and create only horizontal, vertical, and diagonal lines. Student may need prompts to complete task.	Student is unable to differentiate between vertical, horizontal and diagonal lines when prompted with examples.
Bird (Creating)	Student used one instruction option in project packet to build bird. Bird has beak, wing(s), eye and possibly feet. Bird may have pattern details such as feather lines. Student attached bird to house using a loop or crinkle option.	Student used one instruction option in project packet to build bird. Bird has beak, wing, and eye. Student attached bird to house using a loop or crinkle option.	Student made a bird but it is missing major identifying features such as beak or wing. Student did not use a loop or crinkle to attach the bird.	Student did not create a bird or did not attach it to the birdhouse.
Knowledge of Fractions (Connecting)	Student demonstrates clear understanding of the following fractions and can provide real life examples of these fractions. Student easily matches visual examples when asked by teacher (1, $\frac{3}{4}$, $\frac{1}{2}$, $\frac{1}{4}$ and $\frac{1}{8}$)	Student can identify the following fractions and match them with visual examples (1, $\frac{3}{4}$, $\frac{1}{2}$, $\frac{1}{4}$ and $\frac{1}{8}$)	Student can only identify the following fractions when prompted with visual examples (1, $\frac{3}{4}$, $\frac{1}{2}$, and $\frac{1}{4}$)	Student cannot identify the following fractions when prompted with visual examples (1, $\frac{3}{4}$, $\frac{1}{2}$, and $\frac{1}{4}$)
Project Packet (Presenting)	Student took time to carefully plan their work. Project packet is complete and the student has put consistent effort into a plan for their clay project and can easily discuss the plan with the teacher.	Student completed the project packet. Student can discuss the desired result with the teacher. Student may need prompting about a plan for the desired outcome.	Student made minimal efforts to fill out the project packet. Student needs consistent prompting from the teacher to discuss a plan for desired outcome.	Project packet is incomplete due to lack of effort. Student refuses to discuss the plan for the desired outcome.

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Amanda Shortridge

CAREER OBJECTIVE

To obtain a position as an Elementary Art Teacher that will utilize my strong dedication to children's development and to their educational needs.

CERTIFICATION

STATE OF PENNSYLVANIA
Teacher License

EDUCATION

MASTERS OF EDUCATION
University of the Arts
Philadelphia, PA | May 2021

BACHELOR OF ARTS IN
EDUCATION
Shippensburg University
Shippensburg, PA | Dec. 2014

ACHIEVEMENTS

K-12 ART DEPARTMENT LEAD
Collegium Charter | 2019-2021

ART DEPARTMENT EVENT CHAIR
Collegium Charter | 2018-2019

ART DEPART. EVENT CO-CHAIR
Collegium Charter | 2017-2021

EDUCATOR MENTOR (ART)
Collegium Charter | 2017-2021

ARTISTS' CLUB LEAD TEACHER
Collegium Charter | 2016-2021

ART FUNDRAISER REPRESENTATIVE
Collegium Charter | 2018-2021

CONTACT ME



PROFILE

Optimistic and energetic school teacher who excels in cultivating and maintaining positive and productive relationships with all educational constituencies including parents, students, administrators, and the community.

Strong instructional leader with significant education experience and solid foundation in best practices for all grade level areas. Skilled practitioner who continues to expand knowledge of current best practices through professional development and builds a network of diverse colleagues.

PROFESSIONAL EXPERIENCE

K-4 ART TEACHER | COLLEGIUM CHARTER SCHOOL
AUG. 2016 - CURRENT | EXTON, PA

A full-time teacher instructing Visual Arts to classrooms of up to 28 students in Kindergarten through Fourth grade.

Established rapport with students, parents and critical family members, using Spanish speaking resources as needed.

Enhance student interest in art concepts through maintaining a collaborative learning classroom environment and modern technology.

Observe, plan, teach and assess practice to inform and modify instruction for multi-cultural classes with many levels of ability.

K-6 ART TEACHER | COLLEGIUM CHARTER SCHOOL
AUG. 2016 – JULY 2017 | EXTON, PA

A full-time teacher instructing Visual Arts to classrooms of up to 28 students in Kindergarten, First, Fourth, and Sixth grade.

Enhanced student engagement by using 'TAB' systems for specific medium technique exploration.

Collaborated and implemented new student driven events with colleagues to encourage fundraising for our department while benefiting local community.

Further professional experiences available upon request